

The Costume Fanzine of Record

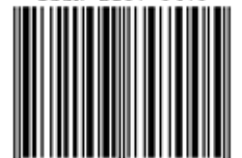
Yipee!

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Issue 8

Our Beautiful Dark Twisted Fantasy

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Issue Eight

Our Beautiful Dark Twisted Fantasy

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The Costume Fanzine of Record



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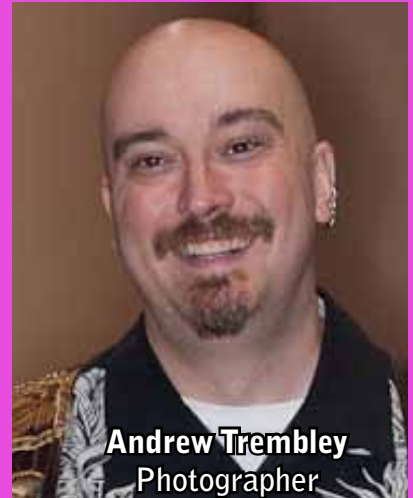
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Leigh Ann Hildebrand p4-6

p13-21, 26 from the collection of Kevin Roche

p10-12 from the collection of Siryn von Steam



Letter from the Editor

Well, it's August again. Not a surprise, really; seems to happen every year.

But, to us here at Yipe!, it means three things: wildfires, blockbuster movies at the dollar theater, and WorldCon.

We've been talking about Renovation all year, so I won't bore you with the details (that'll be next month).

España's all abuzz about the numerous parties being hosted in honor of Lev Grossman (as is the host, our dear friend Leigh Ann Hildebrand), Kevin's going insane prepping the Masquerade and organizing our contribution to the WOOF (World Organization of Faneditors) APA being assembled at the con, and Mette's about ready to emerge from her dark trappings with a costume she's been working on all year (meaning she may actually let me publish some pictures of it).

But now we'd like to treat you to some musings on Fantasy-based costuming; Something a little more fae-oriented than our usual Yipe! fare because it's our zine and we can do what we damn well feel like.

Also, the video game themed issue probably won't be ready until October.

Yeezy taught us well...

Send all complaints to:
Jason@yipezine.com





There, I Fixed It!

A Costuming
Catastrophe
Averted
(with Science!)

by Leigh Ann Hildebrand

Since I returned to college, I haven't had much time for costuming. Instead, I've been wearing some lovely off the rack gowns from a San Francisco designer. A couple of years ago I picked up a beautiful one-of-a-kind evening gown from that designer: a dress sample that didn't go into production. It's spring green with a faux beaded trim. The dress actually has two layers; an outer synthetic mesh layer, and an inner solid slip



layer.

After I purchased the gown in autumn, I put it away for months so that I could wear it to just the right springtime event. When a local vintage dance organization had a “faerie” themed ball, I decided I’d wear the gown with a set of sheer fabric wings made from an iridescent silk scarf. The evening of the ball, Leo and I were getting ready when I realized that the mesh layer of the gown had gotten a little wrinkled in storage. I set up the ironing board and with careful testing, found a temperature setting just warm enough to get out the wrinkles without damaging the synthetic fabric. While I was busy getting ready, Leo took advantage of the iron to take care of some wrinkles in his dress shirt, too.

Unfortunately, in order to get wrinkles out of his linen shirt, he first turned the iron to a higher setting. It didn’t occur to him at the time to turn it back down. When I returned to the room and began to iron my dress, the very first touch of the iron melted the mesh and created a big ugly plastic burn on my beautiful, unworn, one-of-a-kind gown. As you can imagine, I was very upset.

The ball had already started and I didn't want to miss it. Thinking fast, I laid the dress out on a cutting board and surveyed the area of the burn. With Leo's help and some basic math, I determined the optimum size of a triangle shape around the melted spot. Leo cut out a cardboard template of the triangle. After taking a few deep breaths, I used the template to cut out the melted area -- and triangles the rest of the way around the hem, to create a triangular dagged hem on the top mesh layer of the dress. Working together, Leo and I had reshaped the dress in less than half an hour. We made it to the ball just a few minutes later than we'd planned!

By the way, I have pictures of the whole process because as soon as I got the idea I knew that it would be so cool if I pulled it off that I'd want to have before & after pictures. You can see how big and visible the burn was, and how neat the finished dress turned out. As a bonus, it was even more faerie-style than it had been before the accident.





Sheriff

Don't

Like

It

**by
España
Sheriff**

Faeries, elves and unicorns, at once my least favorite fantastical tropes and the inspiration for some of the best books, movies and costumes I can think of. The anti-girly tomboy in me wants to roll her eyes at the gossamer wings and sparkly unicorn horns that are the clichés of the genre, but ultimately can't deny the appeal.

One step up from the Pretty Pretty Princess trope, the Fairy Princess at least has the excuse of being properly fantastical and with at least a hint of danger. Fairies and Elves are otherworldly after all, and like Angels were quite a bit less twee and cuddly before the Victorians got a hold of them, when the nights were longer and the woods reached closer to the front door than they do today.

The fascination with what are essentially terrestrial species of aliens, native to our own world but just as alien as anything Arthur C.



Clarke ever wrote about is as comforting in its own way as religion or the fervent belief in extraterrestrial life, the idea that we are not alone and the universe is far larger and stranger than our mundane existence can encompass. So, pastel wings or not, I have to admit that I too feel the allure of the fantastical.

And to be fair, once you scratch the surface the world of fantasy costuming is as big and diverse as any other. The clichés are there of course, where furs have the jeans-and-tail and anime have the Naruto-headband, the faerie crowd have the hastily-constructed wings and reliance on glitter.

But it turns out there is a whole world of events dedicated to Faeries and Fantasy, parallel but only sometimes intersecting with the fannish circles I generally move in; Faerie Worlds, Faerie Con, Mythic Faire, Labyrinth of Jareth, Avalon Faerie Ball and myriad others all over the US and UK. And some of them attract thousands of attendees. Beyond that there are faerie magazines, websites, a whole subgenre of music and who knows what else. So I guess it should come as no surprise that there are also costumers of every level and people doing all sorts of creative things not just with wings and flowy gowns but cosmetics, wigs, prosthetics and all sorts of fun stuff. Honestly, after looking at some of

the even photos I'm now rather looking forward to making it to one of these shindigs. Well, one of the nighttime indoor ones, anyway.

And, full disclosure—although it honestly didn't even occur to me as we put together this issue I'm working on a fantasy themed event of my own, in the form of the Two Moons Inn party at Worldcon later this month. The party is in honor of Lev Grossman's *The Magicians* and takes place in the magical real of Fillory; there should be all manner of fantastical folk and my specific costume is *The Watcherwoman* a veiled character all in grey. While she doesn't have wings, she is decidedly a magical persona so once again I have costumed myself into an unexpected place and found my assumptions not quite as correct as I had previously thought. Perhaps Fairy Princesses aren't so bad after all.





INTO THE LABYRINTH OF SARETH...

by Siryn von Steam

I usually make original costumes because it allows me more freedom and creativity than being constrained by the rules of “well this is how this character looks in this movie or cartoon or comic”. I can do whatever I want from my imagination and I like to think people are refreshed by this and I like to give everyone something different and unique to see. I tend to do a lot of Steampunk costumes as they aren't really based on anything that's out there already character wise. I prefer to call myself a costumer as opposed to a cosplayer because I do a lot of original costumes and I don't pretend like I'm a certain character when I'm in them. I'm just me in a costume. :) Not to say that one day I won't do a costume of an established character, because that is definitely a possibility, but for now this



is easier for me to do. While I design my costumes, I do have help sewing them as I'm not a seamstress and I do better on the design end of things. I do plan on making some myself with out sewing assistance one day though!

I picked Queen Titania

because I have a soft spot for the fae. I think because they are creatures of human imagination and legend that have been passed down from person to person for centuries, they have taken different shapes and forms. When magic is involved, anything is possible! The Labyrinth of

Jareth Masquerade is known for over the top, very creative costumes and I try to outdo myself every year just for fun. For my Queen Titania costume, I was inspired by a lot of things. There have been many versions of Titania and I kind of pulled from all of them to figure out what direction I wanted to go with mine in terms of color and design. In the Gargoyles cartoon she was green skinned with red hair. In the film version of A Midsummer's Night Dream with Michelle Pfeiffer playing her she was done in golds and the time period was Victorian. I also did some image searching for Queen Titania and King Oberon and found a painting/drawing of Oberon that had him with blue skin and blue hair. I thought this was pretty unique as I hadn't seen it done in quite that way so I thought it would be cool to do Queen Titania in blues, and silver and violet, but not make it look too winter-ish. I also wanted to make it so it seemed like she was from the Victorian era, but had integrated pieces of Victorian styled clothing into her faerie garments.

I made the bodice off of a Victorian era pattern as well as the bustle. The bodice was made of brocade and taffeta and the bustle out of taffeta.





and sprayed some silver glitter spray paint all over to give them that “faerie sparkle” I ordered led lights from Amazon and had them integrated into the bodice sash, the batter pack was placed on my shoulder in a slip pouch, as well as through the bustle bouquet by creating a exit hole behind them so I could place the batter pack in a little pouch inside of the bustle. I also put led lights under the under skirt so it would appear that I was glowing from inside. Fiber optic light strand clips were bought in different colors to put inside the wig as well. I felt like a glow worm! :) The costume was probably one of the more comfortable costumes for me since I designed the sleeves and underskirt to be lightweight and airy. During summer time costuming, that is so important so you don’t pass out from heat and you can actually have fun! You can see pictures of it on my costume page: <http://www.facebook.com/SiryVonSteam>

For the sleeves I used organza and burned the edges into a tattered look with little holes to simulate bugs that eat through leaves, by using a soldering iron. I also used this technique on the underskirts, where were 4 levels of different colored organza. So it was

a lot of detail work when it came to the burn patterns.

I then made the head garland and bodice sash and bustle bouquet out of random flowers from Joann Fabrics and Michaels (which were collected over months of time)

The make up was the fun and hardest part. Because Queen Titania is a faerie queen I wanted to make her look ethereal and otherworldly. I also wanted to make her more like a sidhe than a fae with wings. I combined a series of eye shadows and metal-

lic cream pigment to get the blue, as well as some Ben Nye Lumiere Lux powders to give that iridescent sparkle to the skin. I had never done make up like that before so it was a challenge for me. I used blue Dior Mascara along with some fake black lashes to emulate the wig, which goes from blue to black on the tips. I also used an awesome limited edition MAC lipgloss that was blue and perfect for this look. It was a lot of combining of this and that to make sure I was getting the look I had visualized in my head. I set it with Ben Nye Final Seal and also used a bottle of body spray I have that has very fine glitter in it for extra sparkle. I originally had planned on wearing blue contacts, and had purchased them, but they weren't entirely comfortable to wear for more than an hour and I was more focused on being comfortable since I'd have to wear this costume and make up in a very crowded masquerade ball. The blue wig was the final touch to really help pull everything together, and that was purchased from a shop in England. You can see pictures of my make up looks on my facebook page and blog: <http://www.facebook.com/MakeUpBySiryn> and <http://makeupbysiryn.wordpress.com>





Tripping the Life Fantastique

*A peripatetic travelogue through
several decades of magical wardrobe*

by Kevin Roche

While I often refer to myself as a science fiction costumer, in truth I have crafted as many fantasy costumes as science fiction; or in fact more if one faces the fact that very few of my SF costumes are “hard” science fiction and most would be as readily at home in the courts of some mystical elsewhere as in a future otherwhen. Along the way, I’ve had the great good fortune to share the road with superlative artists sporting some of the most amazing and, yes, fantastic wardrobe imaginable. Only a bit of that wardrobe is visible online; I invite you to accompany me, if you will, on a brief journey through 30+ years of fantasy costume, courtesy of my personal photo albums.

While I’d been making costumes since grade school, I first encountered convention fandom while attending UC Berkeley, thanks in good part to living in a dorm next door to the Other Change of Hobbit bookstore. I remember designing and making Star Wars-inspired costumes for my friends, definitely science fantasy at its best. My first





real convention was Fantasy Worlds Festival, where I fell in with the extended family of Greenwalls and Greyhaven (the households of Marion Zimmer Bradley, Diana Paxson, Paul Edwin Zimmer, Jon de Cles, Adrienne Martine-Barnes, et.al.) Besides writing lots of excellent fantasy, these were the people who created the Society for Creative Anachronism, were active in the Mythopoeic Society and threw plenty of costumed parties just because. This is also when I met and teamed up with Jennifer Tiff, who

quickly became another of the extended Greyhaven circle. Somehow we were always being typecast as elves, fauns or other faerie creatures in the productions essayed at Mythcon in the early 80s, and (of course) making our costumes for the part.

In 1982, after attending Westercon in Phoenix (where my hard SF costume failed to impress the masquerade judges), I designed and made the Spectral Sorcerer, which won something at Baycon that November. Phoenix is





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also where Jennifer and I met many of the very active West Coast costumers of the time, including Adrian Butterfield and Victoria Ridenour, Drew and Kathy Sanders, Karen Schnaubel and Kelly Turner, Rusty and Diane Dawe, Jon Youden and Alys Hay – a whole crew of powerhouse costumers. In 1983 Jennifer and I traveled with Adrienne Martine-Barnes to Costume-Con 2, where Jennifer's fairy-tale inspired Selina (Donkey skins) embodied moonlight and magic. That spring we teamed up

to build Wax Wings, a fantasy masquerade entry based on the myth of Icarus, for Westercon 36 in San Jose. Thanks in large part to really horrible stage tech, we didn't win anything. On the other hand, that was where Karen and Kelly Turner did a test run with their costumes for Turn of A Friendly Card (a group which in its full form was destined to win "Most Beautiful Presentation" and "Contestants Choice" awards at Constellation, the 1983 Worldcon. Wax Wings would eventually win an award when reprised some years later





at Timecon 1984 (or perhaps 1985).

1984 was the year of LACon II, which featured a masquerade with some 108 entries! Fantasy was hugely represented on the LACon stage; Best in Show went to Adrian and Victoria's dazzling Midsummer Night's Dream, with major awards to Karen, Kelly, Rusty, Diane and crew in a spectacular Night on Bald Mountain, including Rusty Dawe as Chernebop the demon with 30 foot mechanized wings. Adrienne Martine-Barnes brought JRR Tolkien's

Valar (from the Silmarillion) to life. The show was a grueling test of endurance for contestants and audience alike, but the costumes were awe-inspiring. In 1986 Jennifer and I built Earth and Air for Octocon, up in Santa Rosa, where as personifications of those elements we danced a pavane to an orchestra only we could hear (since the sound crew messed up our cue).

Skip forward a few years to 1987, when the Worldcon was Conspiracy, in Brighton, England. Adrian and Victo-



ria, et al. rented a flat as a base of operations, and kindly lent me space to do final prep work on my abstract fantasy entry, Earth Magic, an expanded costume using the tunic from Earth and Air. This was my second entry in a Worldcon masquerade, which I had decided to essay in the Master Division (challenging up). It was also the year that Adrian, Victoria, Rusty and Diane brought down the house with Elric of Melnibone. That masquerade, too, was filled with high fantasy, including

wizards, sorceresses, and Iron Peacock and a spectacular griffin. (Elric won Best in Show and Earth Magic won Best Original Design).

The Saturday competition at Costume-Con explicitly includes Fantasy in its purview (the Fantasy and Science

Fiction Masquerade), but it winds its way through all the events, including the "Future Fashion Show". Jennifer Tiff designed the Court Robes of Kesse for the CC6 Future Fashion Folio, an elegant ensemble which I patterned and constructed for the 1989 runway show.

Masquerade competition is, of course, not the only avenue of expression available for costumers. Halloween at the home of John Youden and Alys Hay was one regular opportunity to indulge the urge to costume in a spectacularly decorated home full of other costumers. In 1986 I airbrushed unitards and built wigs and tails so my boyfriend and I could arrive as the Zebra people from one of his favorite posters.





Groups like the various chapters of the International Costumers Guild staged plenty of opportunities to show off. One such was the 1992 GBACG Faerie Tale Masquerade Ball, staged at the Clock Tower in Benicia. For that event, my date and I went as a pair of Handsome Princes (“because neither of us was willing to be the evil



queen”) to an event filled with fauns, ifrits, sorcerers, and most of the Faerie Court. (The event was repeated in 1996; that time I went stag as the North Wind). In October 1994 GBACG organized

a gallery exhibition entitled Beautiful Darkness, and for opening night the members came out in fantastic finery built for the occasion, including my Who Says Vampires Have to Wear Black?



In 1997, I returned to the Costume-Con stage with Jennifer Tifft, with a fairytale of our own, *The Keepers of the Garden of Souls*, with the paired figures of the Sower and Reaper. (That was also the year my zebra-skin

JungleBoy was banned from the ballroom lobby because it perturbed the Baptist Church ladies sharing the hotel with us). The next year was Costume-Con 16, where I met my husband-to-be Andy. (8 years later Jennifer would officiate



at our wedding on the beach wearing robes from one of her fantasy costumes. See the June yipe for photos.)





Along the way Andy and I wandered into active participation in the Imperial Court, which, with its over-the-top stoned-and-sequined formal wear, might be argued is its own form of fantasy costume. In 2003 we joined Pierre and Sandy Pettinger on the stage at the Toronto Worldcon as part of their Trumps of Amber

group, a massive 18-person undertaking which won Best in Show. Giving us a run for our money was Winter is coming, another large group bringing to life the Others from the George RR Martin series Song of Fire and Ice (and which won Best Presentation plus a special award for GRRM-inspired costumes).





The following year in Boston (Noreascon 4), Terry Pratchett was the Worldcon Writer GOH, and as masquerade judges we were treated to numerous Diskworld-inspired

fantasy costumes, including a young fan as Death of Rats, and A Paler Rider, featuring Death on a skeletal 2-wheeler (with miniature Death of Rats on the back), and Rincewind complete with walking Luggage.

At this point, we've hit the end of my personal photo albums and I'm delving into online resources, which I encourage you to do as well. Over 10,000 images were posted from Costume-Con 26 in 2008, for instance! I'll leave you to explore some more on your own.

Some places you might look:

[The Greater Bay Area Costumers Guild – Past events](#)

[The Costume-Con Visual Archive](#)

[The International Costumers Gallery \(the online portion of the ICG Archives\)](#)

[The Mid-American Fan Photo Gallery](#)

[Charles Mohapel's Worldcon photo gallery](#)





Letter from the [evil] Editor

I'm about to leave for Reno to run the Worldcon Masquerade with my husband Andy. We've been working on this for two years; it should be quite a show!

Secret Project TDK will be on display in all his island glory in the Exhibits hall at the Reno-Sparks Convention Center -- backed, if all goes well, by an array of science fictional tikis painted by Hugo-nominated artist Maureen Starkey (also occasional artist for Yipe!). Perhaps I'll be congratulating her during Match Game SF on Saturday night...

Our hoax-turned-real Westercon proceeds apace, and memberships will be on sale at Renovation at our fan table in the Convention Center, or via our website at <http://www.westercon66.org>.

So – Fantasy? Right now I think my favorite fantasy costume involves a swimsuit, an air mattress, a froofy drink and the Peppermill swimming pool (and, yes, lots of sunscreen). If you spot me there come August 20, I'll tell you which bartender makes the best froof.

Send us stuff! The magazine gets better the less of it we have to write. Editors@yipezine.com, as usual!

Send all complaints to:
Kevin@yipezine.com





1706-24 Eva Rd.

Etobicoke , ON

CANADA M9C 2B2

July 27, 2011

Dear Yipe!toids:

I am trying my best to get caught up with all these fanzines that stream into my Inbox and into the Zines To Loc folder on my desktop. Yipe!, Vol. 3 No. 7 is next up.

Tights...great for some costumers, and definitely not for others. Some can pull it off, and others should pull them off. Or something like that. For those who should not wear them, some should be reminded that while tights cover, they do not necessarily conceal. I have seen some costumers wearing tights, and some things cannot be

unseen. I've used the phrase "wash my eyes out with soap" before.

Jason: How's that phrase go? "Ten pounds of sausage in a five pound bag"?

I like the Greatest American Hero costume, Kevin. A friend of mine, a former Buf-

falo fan, also has that costume, but I gather hasn't worn it since he moved to Calgary.

Jason: That's not Kevin, but the resemblance is uncanny. Or amazing. Spectacular. Astonishing. Incredible. Invincible. Giant Size. New. Uh... West Coast?



I think we have to make the assumption that just about any female superhero who is clad in anywhere between not much and next to nothing is indeed eye candy for the fanboys who buy comics. I don't need to go to a comics or SF or anime convention to see female skin; there's plenty of it downtown, but the last few conventions I've been to, I'd rot my eyes out with all the eye candy on display. I don't like the fact that anyone is uncomfortable with the idea that there's a bunch of dirty old men leering at their bodies inside these skimpy costumes, but that is what happens. Doesn't make it right, though.

Jason: I actually talked about this very thing with Mette after proofing the article, since I've been on the other side of the camera, innocently taking pictures of an entire hall only to have a scantily clad fangirl give me the evil eye because she thought I was zoomed in on her. It's the same phenomenon as wearing sunglasses and having someone think you're staring at them. We're all egotists and naturally assume we're the center of the universe.

That said, I really can't think of much justification for cramming your camera behind someone's ass and



then acting as if you've been wronged when they take umbrage.

Personally, I blame that mentality on old school cons/expos where booth babes were the norm and female fans the endangered species. The

progress we've made at Comi-Con and E3 is staggering, but they can still look like frat mixers compared to Wonder-Con and PAX.

None of you are old enough to remember tractor paper. Just

E M B E R
N E V E R
L O V E D
ME

sayin'. Never mind Kevin's fanfic.

Jason: Son, I'll have you know I was cranking out sales figures on an Okidata for years until my company finally wised up and removed it from the office. Sadly, they didn't want to invest in an accounting program able to use regular paper (or printers), so now we don't print out the sales figures at all.

Did any of you get to the San Diego Comic Con, or have you been saving your shek-

els for the Reno Worldcon? Kevin and Andy weren't careful what they asked for, and now they have a Westercon to deal with. Anyone issue a Nelson ha-ha! yet? Maybe the voters couldn't tell the difference between a hoaxbid and a real bid?

Jason: Fans? Unable to interpret sarcasm? Oh, I'm soooooo sure.

Just for the record, the anime con I was at in May smelled a little ripe here and there, depending on how long they'd

been in costume. The dealers' room smelled a little like fish and bean treats, and Pocky sticks. I remember this because the central dealers' room area was packed like sardines.

Jason: Just so long as it didn't smell like them.

The Magical School Challenge... Yvonne is getting a second opinion from the Sorting Hat. Her first Harry Potter costume was as a Gryffindor student, but seeing that green is her favourite colour... she will be a Slytherin student for the Challenge. She's on five panels, and now I am on three, having been added to the panel on Steampunk Costuming. Should be lots of fun.

Jason: As a member of the Brakebills team, I'm expected to act like a somewhat drunken, overachieving douchebag. Big stretch, I know.

Good to see New York legalizing same-sex marriages. I am certain that those many who got married here because it had been legalized years ago will marry again in New York. A former prime minister of Canada once said that the state has no business in the bedrooms of the nation, and

he has become prophetic.

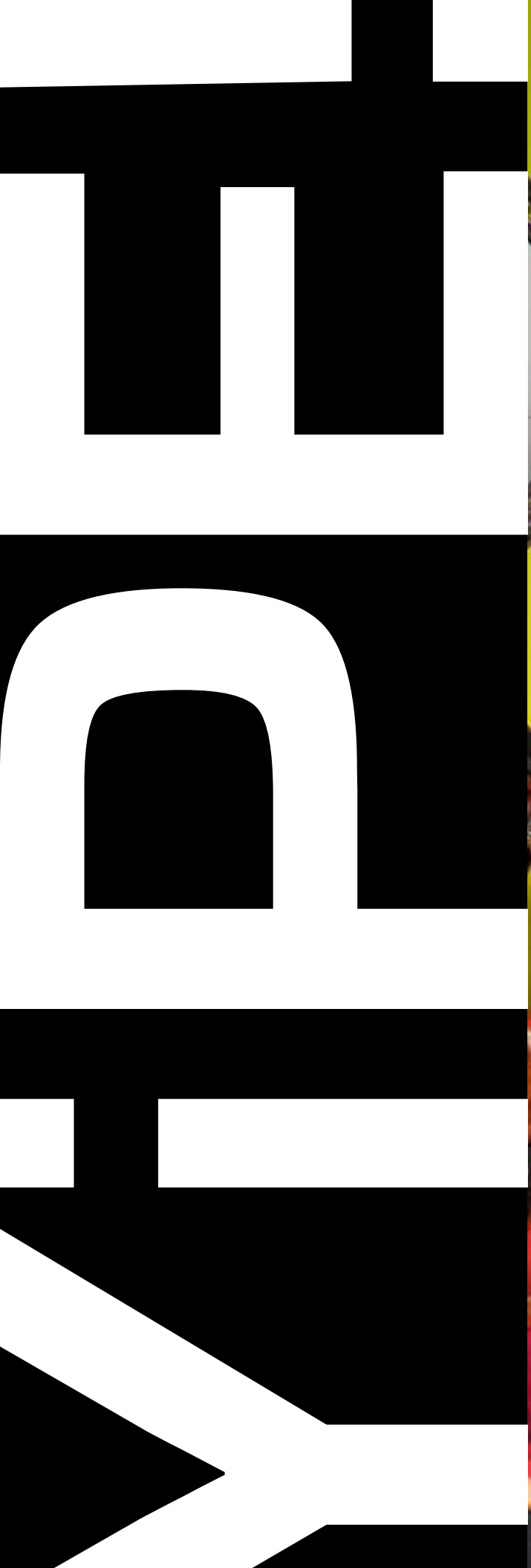
Jason: I'm still glad the 'ban divorce' meme caught on strong enough to make people consider what actually has anything to do with the 'traditional' family.

All done, guys, this should be off to you soon. When I say see you soon. I mean it. Less than three weeks!

Jason: And, oh, there shall be a reckoning...

Yours, Lloyd Penney.





August 2011